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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 31 May 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XXXVII

1. (S) This report documents a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.
2. (S) The remote viewer's impressions show no target correlation at all. It has been one month since this remote viewer has done a session. The session appears to be valid remote viewing as opposed to fantasy. The problem was in locating the designated target. The remote viewer was somewhat anxious and was unable to relax adequately during the session. More practice is required.
3. (S) The protocol used for this session was modified from that which will be used in later training. The protocol to be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978. This session's protocol was modified in that a randomly generated, preselected target was not used due to the unavailability of the target pool. In lieu of a randomly generated, preselected target the "outbounder" or "beacon" simply chose a site which, in his opinion, was unique and identifiable.
4. (S) Following is a transcript of the remote viewer's impressions of the target site. At TAB A are drawings made by the remote viewer reference his target impressions. At TAB B is a sketch of the target site (room) provided by the "beacon". At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXXVII

TIME #66: This will be a remote viewing session.
(Edited for security.)

PAUSE

#66: #20.5 is out at the target location now. .
He is looking around the area. . . Relax and
concentrate. . . Be with #20.5. Look at the
target with him. Look around the target area
and describe the target to me.

PAUSE

+05 #66: Describe the images that you get about the
target.

PAUSE

+07 #66: Describe the target to me.

PAUSE

+09 #66: Tell me about the target.

PAUSE

#31: Hmmm.

PAUSE

+11 #66: Tell me what you see.

#31: Hmmm.

PAUSE

#31: I saw two peaks. . .

PAUSE

+13 #66: Describe the target.

PAUSE

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+15 #66: Tell me about the target.

PAUSE

#31: (Not audible). . .

PAUSE

#31: Ah. . .

PAUSE

#31: Ah. . I keep. . getting. . .

#66: Go on.

#31: I keep getting (not audible).

PAUSE

#31: Ah, I see #20.5. . . eating. Standing in the open.

#66: Eating, standing in the open?

PAUSE

#31: Ah. . Something in his left hand. . He's on. . squares. He's on squares.

PAUSE

Paper in his hand. . . Looks as . . Looking like a. . building.

#66: Describe the building.

PAUSE

#31: I. . I. . (not audible). . overhang.

#66: Colors?

#31: Dark. . Above overhang and dark. . and a little square. .

PAUSE

+21 #31: Twin peaks. . still there. . . White.

PAUSE

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#31: The top is slanted. . . . Sloped.

PAUSE

#66: Describe your location.

PAUSE

#31: I'm on squares. . . where #20.5 is.

PAUSE

#66: What color are the squares?

#31: Hmm. Sandy. . No. . Um. .

#66: Are you alone on the squares?

PAUSE

+24 #31: #20.5 is. . . I don't think #20.5 is there.
Someone else is there though. Sitting.
Sitting in the . . . right seat. . of a . .
There doesn't appear to be anybody else.

#66: Is this inside or outside?

#31: Outside.

PAUSE

#66: Describe the area where this person is sitting.

PAUSE

#31: Next to the wall. . . away from the place. .
on the far side. He's sitting on the wall.
A low wall.

#66: Describe the wall.

PAUSE

#31: Red squares. White top. He's not high. Not
high.

#66: If you face away from the building, standing
on the. . .

#31: You see the wall.

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+26 #66: See the wall. And what's on the other side of the wall?

PAUSE

#31: Grass.

#66: How much grass?

PAUSE

#31: Short.

#66: Describe your location.

#31: I don't know. . where. . Looking down. . out. The edge. . The edge. . . and dark.

#66: Okay. Now, turn around again and face the building. Stand on the wall and face the building. How far is the building from you?

#31: Thirty feet. . . thirty feet.

#66: Describe the shape of the building.

PAUSE

#31: Square.

PAUSE

#31: Right side. . . Black. . . Brown.

PAUSE

#66: Describe your position.

#31: Going away from the corner. . . Right. . Two red things. . on the left.

#66: Describe them to me.

#31: They're. . . (not audible) in the black.

#66: Big things in the black.

PAUSE

#31: They're on the side of the building and. . (not audible).

PAUSE

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#31: I'm. . . I'm on the right side.
#66: Go to the back now. Describe the back to me.
#31: Right side. . has. . . is square. Yeah. . and black.

PAUSE

#66: Right side is squares and blacks.
#31: Squares on the right.
#66: Squares on the right.
#31: Glass on the left.
#66: Fine.

PAUSE

TURN OVER TAPE

#31: The back is . . Could be yellow. . and brown. . and it feels. . . red squares and black. .

PAUSE

#66: Describe your location.
#31: Behind. . in the back of the building. Standing in the dark.

PAUSE

#66: Move back around the building. . back around the same way you came. . . back out. . to the wall.
#31: Um hm.

PAUSE

#66: Describe the entrance to this building.

PAUSE

#66: Tell me your location.

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#31: I'm out front. . . left and front.

PAUSE

#66: Look at the entrance and tell me about it.

PAUSE

#31: Brick. . . reddish brick. . . Hmmm. . The
color. . . glass. . . door.

PAUSE

+35 #66: Look in through the glass. . . Look inside.
Look in through the glass. Now, move inside.
Inside the door. . . Door behind you. In
front of you. . . describe the inside to me.

#31: They. . were open. . . floor (not audible). .
square. . counter. . . left to right.

#66: Are you alone inside?

#31: No.

PAUSE

#66: What's happening here?

PAUSE

#31: (Not audible)

PAUSE

#66: (Not audible)

#31: Oh sure. . (not audible). .

PAUSE

#66: You don't think this is true (not audible)?

#31: Ahh. . .

#66: Okay.

#31: Too much. .

PAUSE

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#66: Would you like to draw some now?

PAUSE

#31: Ah. . . Okay.

PAUSE

I get flash and get one. . (not audible). .
playing tricks on me.

PAUSE

The most real image that I had. . I had two
of them. One is twin peaks, I said. White.
Looked like a big "M". That's what I went
back to find. Believe I mentioned that. And
the other one was #20.5 standing out front
eating a hamburger. . in his left hand and
the paper was wrapped down around his hand.

#31: You know.

#66: You are telling me you don't know?

#31: And. . from (not audible) it was McDonalds.
Ha ha.

#66: Okay.

#31: I know. . that's, you know, . .

#66: An awful lot of imagination maybe?

#31: That's the point. Where am I getting anything
new when I am just going over a place that I
subconsciously, or consciously, have been to
and consciously know to be a target. . in the
target pool, because I've done it before.

#66: We pull all our targets from the target pool
and they are not used again. But that's okay.
We can do. . we can validate all that stuff
when we go out to look at the target here in a
few minutes. What I'd like to have you do is
to draw some of the pictures that you have.
sometimes the spontaneous act of drawing will
bring out some things.

PAUSE

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#31: Okay, the first thing I said. Like I said, I had twin peaks. They were like, off in the distance. And that was the first thing I got. And they were outlined, like that. And they were white.

At first, I thought that that was like the outline of a building roof or something that I could grab onto. That wasn't it.

PAUSE

And the next. . thing was a . . #20.5, right. Surprisingly, he had it in his left hand. Now, I remember that his left arm is the one that's bothering him. But, . . and the paper was wrapped back around his hand, like that.

PAUSE

And these were pink.

PAUSE

See, I'm afraid that . . Ummm. . Okay. Another experience. . maybe I spent too much time bull-shitting before hand.

PAUSE

All right. Then the . . .

PAUSE

That was the front. That was going. . . Four was when you had me turn around.

PAUSE

When I looked . . When you said was I alone, there was somebody. . sitting there, okay.

#66: Could that have been #20.5 sitting there?

#31: It could have been. I didn't think it was. I got the impression that by the time he had left.

And these are the reds and pink squares. Okay?

#66: Um hm.

PAUSE

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#31: My left brain wants me to say, there's something big and yellow right here. Ha ha. Right?

PAUSE

Keep on truckin'.

PAUSE

That's the line I was talking about.

#66: Okay.

PAUSE

#31: The interesting thing was that . . The only interesting that happened is . . you moved me to the right and this would be right side of the building. I had . . (not audible) . . of what I had, right? But. . . But that time, I only had windows. . here. You know, on the left hand. . left side. But then over here, was brick. And there's windows. Which is peculiar.

When I looked at the back. . I said that. . that's what I had. I said yellow. And then I wanted to say, then, see here I wanted to . . this was dark, shingle. Dark squares is what I called them.

PAUSE

This is when I wanted to say it was yellow. The back wall. . was on brick. . Like . . no windows.

PAUSE

#66: I'm trying to find the door.

#31: Well, there was something here. I'm trying to remember what. . how I looked at it. Its like a recess, like an elbow.

#66: Um hm.

#31: I'm not going to say there was a door there. But there's something like that. But see, all this while, I'm sitting there saying, Well shit, why go back and look at it, I know what it looks like; I've been there before, you know, so. .

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but I. . But the thng was, when I got back to the back of it, it was all blank. . and this is . . this is black top. . This is a white walk. When I got the yellow flash then that was peculiar. Then I was saying to myself, all you're doing is you're just wishing that it wasn't McDonald's and you're making it something else, you know, the same basic. . same basic structure. But there's an identionation here of some kind.

PAUSE

We'll probably find out he was at the Capitol Building or something.

I didn't get around to the other side. I just got the three sides.

#66: Yeah. Well, why don't you just go back out front then . . I wanted you to look at the entrance more closely and. .

#31: Yes.

#66: And draw the inside.

#31: Okay. Eight. . was. . I wanted to say looking . . well, I won't do that. What I wanted to say was that the side, this is the entrance view. . . I'll draw it in perspective as the way I was looking at it. Let me see, it should get bigger. This is brick. Corner (not audible) . . corner.

PAUSE

#66: Okay.

#31: Glass door with push bar across it.

#66: Um hm.

#31: But when I went through, I went through here. I went through this glass. . and then I'll call that. .

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#66: (Not audible)

#31: Right. Just what I was thinking. View nine. Okay. I'm going to put this thing in. . I'm really sort of disappointed with myself. I thought I was done with this kind of stuff. You know.

#66: Could that be imagination?

#31: Yes. That is really. . .

PAUSE

In here, above here is . .

PAUSE

Okay, I wanted to say there were two people in line. Ha ha.

PAUSE

#66: Okay.

PAUSE

#66: Okay, is there anything else you want to add then?

#31: No. That's. . . that's. . Oh, didn't I say there were two big things? Yeah, I said there were two big things here. But I couldn't see them from the side. I saw them sort of peaking around the edge of the building.

Anyway, what I was trying to say was two cars. Without saying two cars, you know. I'm going to draw them the way I saw them which is over here on this one. Okay?

#66: To the right hand side of that . . .

#31: To the right hand side, yeah. But they are back.

#66: Um hm.

#31: Okay?

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- #66: Um hm. Did they look like cars to you or did they look like big objects? In your head you called them cars?
- #31: In my head, I was trying to keep from calling them cars. You're right. Let's just call them what the hell they are -- that's right. Left brain there. This one is actually closer in because in the perspective it protrudes almost.
- #66: I was just trying to clear up whether you saw them as cars or not.

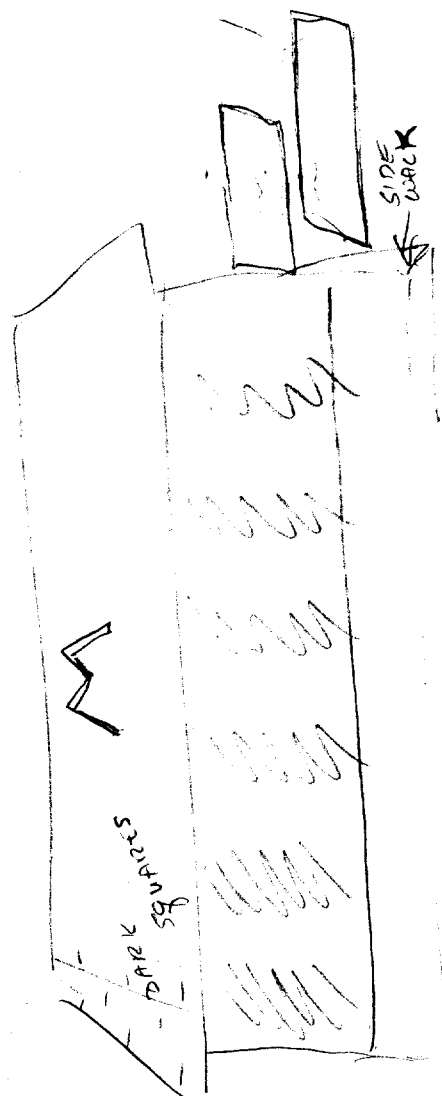
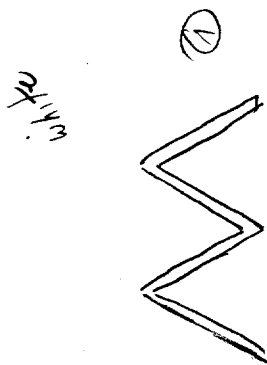
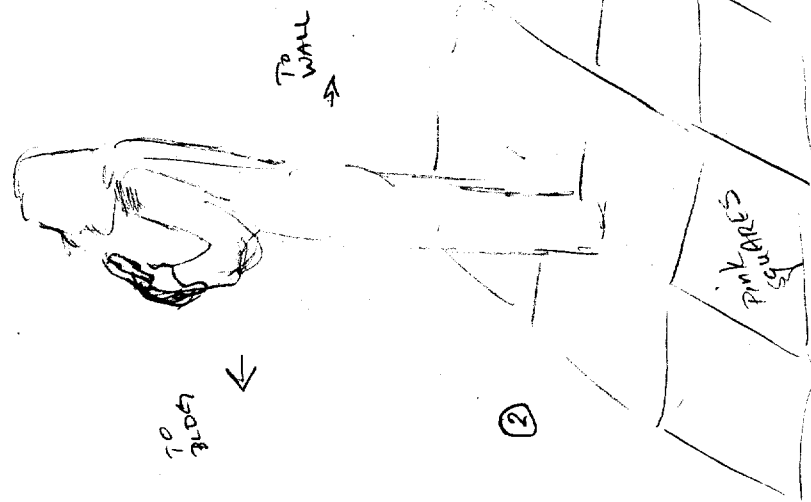
PAUSE

- #31: Okay, on this one, I wanted to make. . that's the walk there.

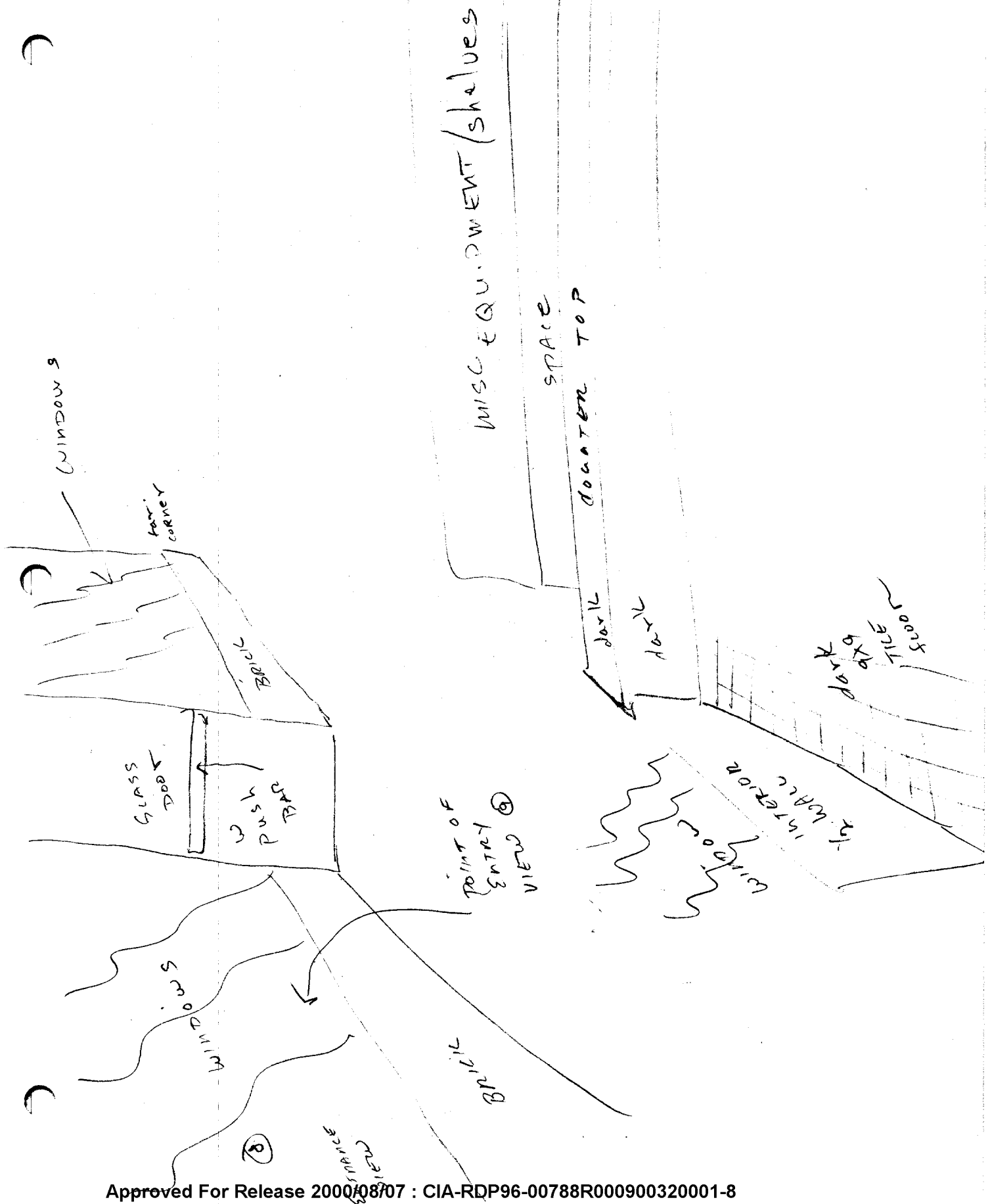
END OF TAPE

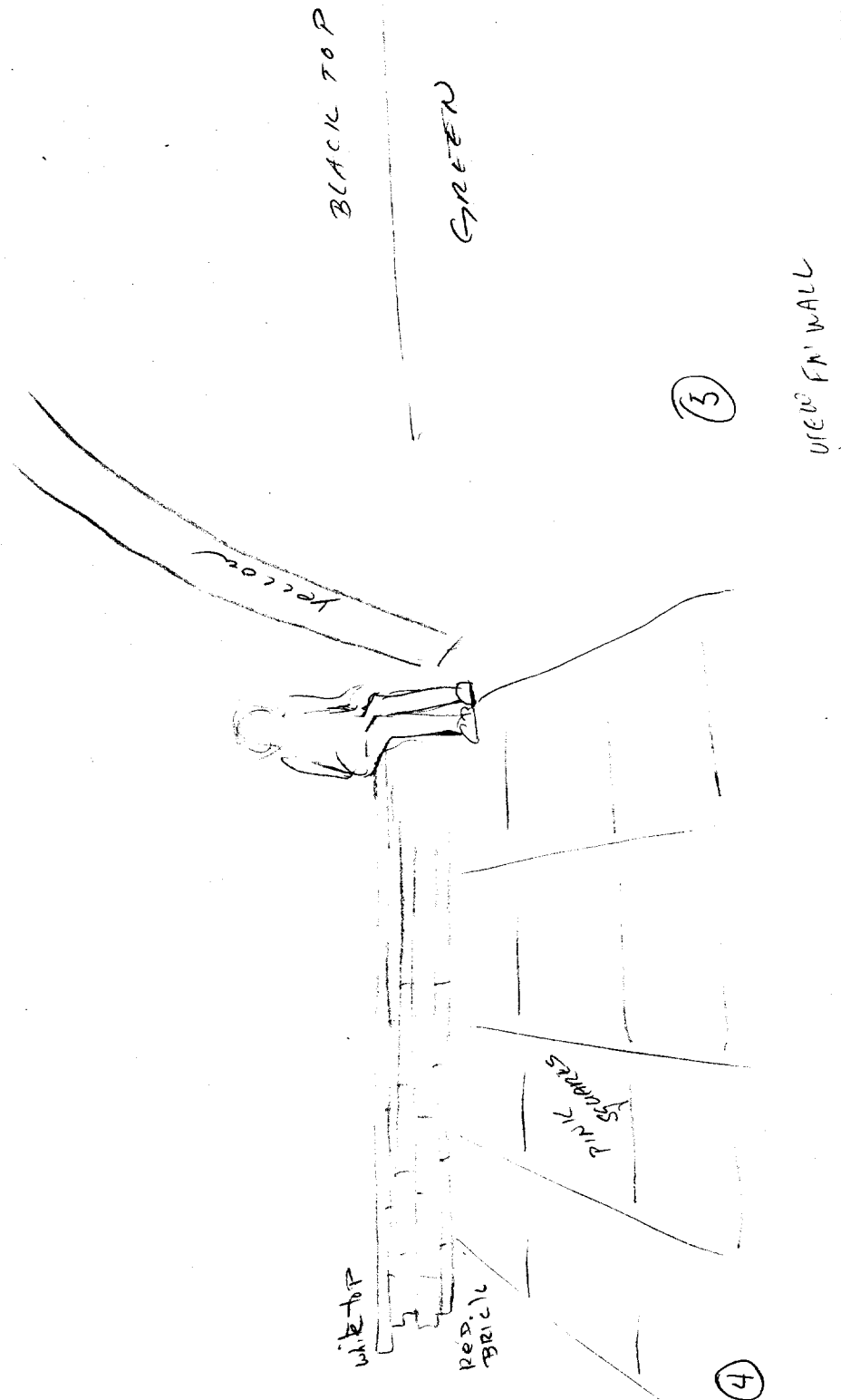
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TAB A



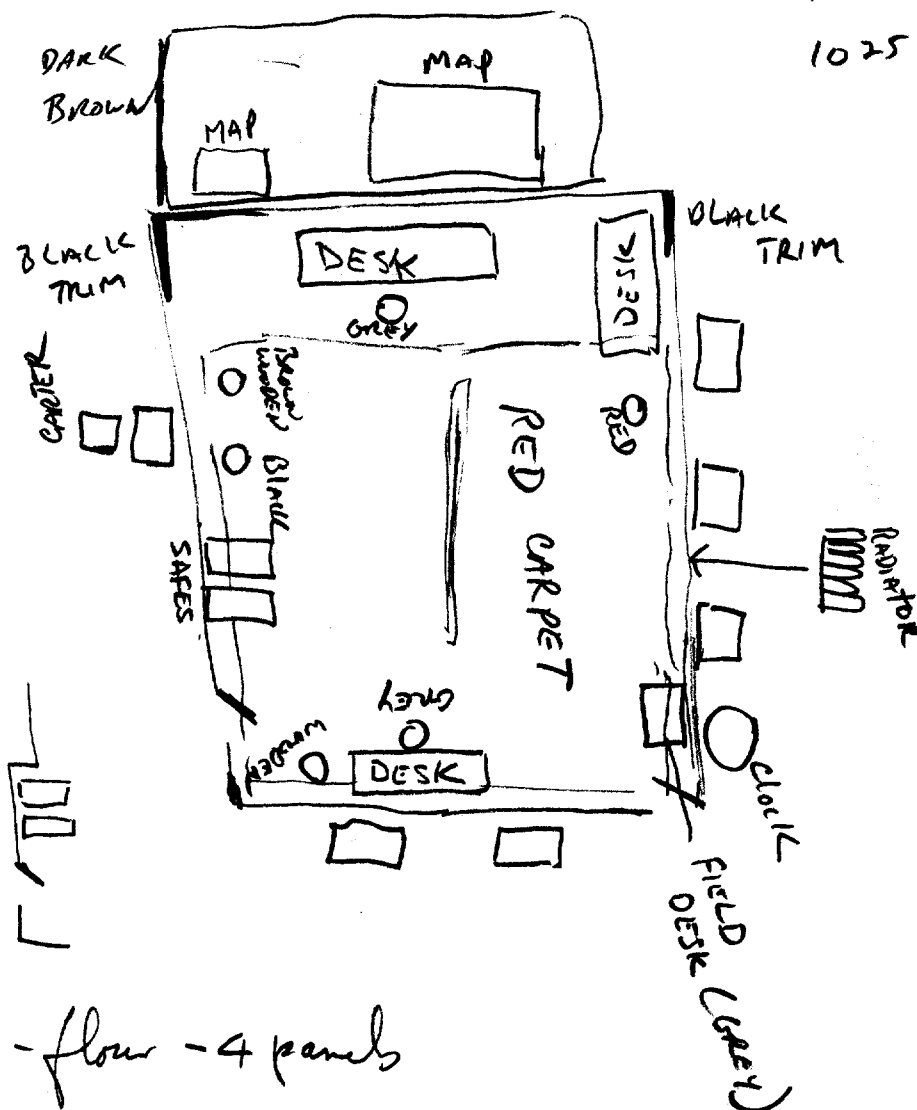
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1/1
line



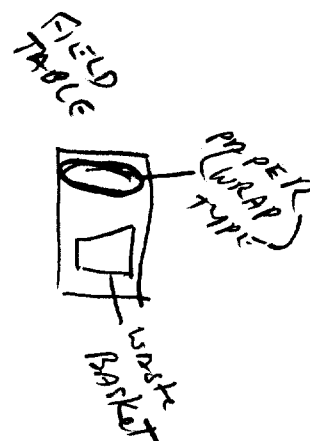


TAB B

1015 - Drawing
1025 - stopped



1. Light - floor - 4 panels
2. Red Light - exit filter
(police light)
3. Pipes on 2 walls



TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXXVII

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #31 felt that his session had been poor throughout. He wants to do more sessions more frequently. He feels confident that he can do good remote viewing but he needs practice.
3. (S) #66 and #31 continue to get along well during the session. #66 feels that #31 was in fact remote viewing the wrong target.

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